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chagin, is represented by a "Golden Cloud," which is very leaden indeed, and could never have contributed to this artist's reputation.

A few good pictures only may be singled out. One of the best is a pastel by M. M. Baboot, of a nude model, well-drawn in a difficult pose, which gives ample scope for skill in foreshortening. Miss Mary Feodorova has an "Approach of the Storm," a Finland scene of a bleak stretch of stormy coast. Shabounin's "After Reaping" is a large conception, thinly and broadly painted. The same artist's "Women and Swans" has decorative value. Heller's "Ivan the Terrible with the Hermit" has good color and is of artistic merit beyond the curiosity which such anecdotal pieces excite. Seidenberg's painting of Lithuanian prisoners yoked like cattle to the plow is forceful and impressive despite the harsh color-key. G. L. Schwartz has a portrait of sterling quality.

Few of the other pictures can excite much comment. The landscapes are attractive because of the unusual scenery which they depict, but give the suggestion that much more might be made of this scenery than is shown here.

An upper floor in the same building, 236 Fifth avenue, is filled with the products of industrial arts of a motley variety. There are toys, dolls, knick-knacks, quaint wood carving, lacquer boxes, much of it bearing the stamp of village industry. Some textiles are of more artistic value, but Russian brasses and leather work are not shown to engender an appreciation of the crafts in which the Russian empire excels. As a whole the exhibition is mildly interesting.

THE NEW TIFFANY ESTABLISHMENT.

A new museum has been opened in New York, as public as the Metropolitan, as instructive in its collections. It is free—and any one entering may think himself for the nonce, as rich as Kubla Khan in his fabled pleasure palace, as the Emperor of Golconda in his legendary vaults of gems. All that their treasures could bring them of delight was the electric flash of the diamond, the slumbrous splendor of the pearl, the glory of the ruby, dyed as if with the blood of kings. Such pleasure is ours when visiting the new Tiffany establishment.

The old Atlas, of Union Square, supports the clock that was a landmark, now farther up the Avenue. The gleaming white marble without, and the colortone of the interior, keyed by the purple-gray Formosa marble used for pillars and in the walls, acclaim one of the finest structures in this city devoted to commercial purposes.

The collections found here are of unsurpassed splendor and intrinsic value, their arrangement is in exquisite taste. It would be impossible to go into catalogue details of this blaze of jeweled brooches, bracelets and rings. Nor would it do to particularize the infinite variety of the precious and semi-precious stones and minerals displayed here: allanites from Texas, amethysts from various parts of the world, garnets, crystals, carbuncles, agates, chalcedonies, quartzes, opals, catseyes, pearls, topaz, diamonds and so on.

Artists have wrought here and given life to their ideas in brass, or copper or silver or gold; they have carved in wood or marble; they have beaten the iron, and chiseled and encrusted it; they have baked the porcelain; they have cast the bronze—and their work is here in a temple of beauty, the opening of which was an event in the art world.